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beer; "The Departure" ("O hills and vales of pleasure"), four-part chorus—Mendelssohn; Introduction to *Moise*—Rossini; Fragment from *L'Enfant Prodigue*—Auber; concerto for violin, No. 8—Spohr; Aria, "Mi tradi quell' alma ingrata" (Don Giovanni)—Mozart; Chanson du Chamelier (*L'Enfant Prodigue*)—Auber; Grand Fugue for organ—Bach. Joseph Joachim, who came purposely from Hanover to play at the inaugurating concert of the Athenee, as well as to enter upon an engagement at the Popular Classical Concerts with M. Padeloup, was the feature of the performance, and his success was colossal. I have not time to enter fully into particulars, but may tell you that it was the universally expressed opinion that Spohr's concerto had never been more magnificently played.

I did, not, unfortunately, occupy my stall at the Italiens on Saturday, when La Patti played Gilda in "Rigoletto," the first time in Paris. I have heard enough, however, to convince me that it is one of Adelina's most superlative achievements, as, indeed, I always imagined it would be. What a pity Ronconi was not present to play the Jester. Mlle. Lagrue has appeared in "Norma," but not with astounding effect. Much is expected from her in "Saffo," about to be produced for her directly. Mlle. Lagrue will not awaken any unpleasant comparisons in Pacini's opera.

M. Villaret has replaced Signor Naudin in the part of Vasco di Gama at the Grand Opera, and once again Meyerbeer's opera begins to brighten up. There are differences of opinion about M. Villaret, but no one seems to think that Signor Naudin should be paid double his salary. It is now definitely settled that Verdi's "Don Carlos" shall be brought out on the 15th of January.

PARIS, November 28.

GAVARNI.

The most philosophic caricaturist of the age, Sulpice Paul Chevalier, better, if not almost exclusively, known to the public under his pseudonym of Gavarni, died in Paris on Saturday morning, at the age of sixty-five. This clever artist, as well as severe satirist, in the course of his career exhausted every phase of Parisian life, from the parvenus of the Court of Louis Philippe down to the *proletaire* of the Republic and the returned *forçat* of the Second Empire. He came of poor parents, and was sent at an early age to get his living in an engineer's factory, where his latent artistic power had no better opportunity of developing itself than an occasional few hours' attendance at some free drawing school in the neighborhood. It is not surprising, therefore, that he only came before the world as an artist when he had attained his thirty-fourth year. His first occupation was the designing of the ordinary costume plates for books of fashion. Even at this he achieved a certain kind of fame, and only abandoned the pursuit to undertake the direction of a journal called *Les Gens du Monde*, in which publication he commenced that series of satires on the life of the Parisian youth which he afterwards continued in the *Charivari*, and which secured for him a lasting fame, and launched him on the road to fortune. This series, which he completed in sixteen sections, was followed by his renowned "Enfants Terribles," his "Parents Terribles," his "Maris Vengés," and scores of other admirable works, which hit the follies, probed the vices; and brought to the surface all

the humor of the inner life of Parisian society. The completion of this second gallery of his works was interrupted by the Revolution of 1848, and Gavarni went for a time to England, where he produced a volume of sketches, called "Gavarni in London," and contributed a number of designs to one or two humorous publications of the time. But the man who had lived for eight-and-forty years in Paris and made the life of that city his intimate study for a quarter of a century, could not readily adapt himself to a new field. His English sketches were consequently untrue to nature and for the nature and for the most part without point. Gavarni's friends used to say his visit to England spoilt him. When he returned he had lost all his gaiety and his thoughts took an exclusively serious turn. This is evident enough in the series of subjects called "Masques at Nisoges," which he designed for *L'Illustration*. Latterly Gavarni occupied himself a good deal with a subject that had been the dream of his life, namely, the steering of balloons through the air. In England where the State honors the artist but rarely, and the caricaturist and satirist never, people will be surprised to learn that Gavarni was decorated with the red ribbon of the Legion of Honor.

"A FEW FACTS CONCERNING THE GRAND OPERA IN PARIS, AND THE SALARIES OF THE ARTISTS," is the title of a recent article in the *Neue Berliner Musik-Zeitung*. As it contains several facts not generally known, we condense it for the information of our readers.

The first managers of this famous art-institute were the Abbé Perrin and Cambert, the composer, associated with a certain Marquis Sourdeac, who, from love of the occupation was—the machinist. At the end of a twelvemonth, during which the managers cleared 120,000 francs, the management was taken from them and given to Lulli, the Musical Director to Louis XIV. Lulli did quite as well as his predecessors, for he made a fortune of 800,000 francs in fifteen years. He was succeeded by his son-in-law, Francine, who leased out the speculation to several capitalists, from whom he afterwards took it back. By the king's command, the Dauphin's Master of the Horse was received into partnership with him in the year 1698. But the new-comer ruined him. The enterprise again passed into the hands of capitalists; was again resumed by Francine; was then carried on by a farmer of the customs, who was ruined, and then once more reverted to Francine, who was again unable to retain it. The king, who had himself hitherto been the principal director of his musical amusement, was so little edited by these continual changes, that he entrusted the management to the Chamberlain of the Palace. Matters then became involved in good earnest. The Duc d'Antin, brother of the Marquise de Montespan, was appointed stage manager, but soon resigned the post. In 1728, a composer of the name of Destouches obtained the management, and disposed of it for the sum of 300,000 francs, to a M. Gruet, who was granted the patent for thirty years. He was, however, deprived of it by a peremptory resolution of the Council of State, and his previous partners, the Count Saint-Gilles and the President Lebeuf, became his successors, but after the lapse of ten months, were sent into banishment. In 1731, Prince Cavignon was Head Royal Inspector; in 1733, Captain de Thuret obtained Gruet's patent, and in eleven years was ruined in health and fortune. In 1744,

Berger entered upon the management with the same result. Next came a M. Tréfontaine who, in sixteen months, left the manager's room for the Bastille. By Royal command, the Municipality now undertook the management—fresh troubles, in the year 1778, the Grand Opera received for the first time a subvention of 80,000 francs, an enormous sum for the period, yet, after a twelve-month's trial, the manager, De Vismes, would not retain office. In 1780, Louis XVI., again leased out the theatre to the Municipality, and Berton, the composer, became manager. In 1790, the Municipality again undertook the burden, and, in 1792, Franceur obtained the patent for thirty years. He was, however, deposed no later than in 1793, and replaced by a committee consisting of the most violent *sans-culottes*. Danton, Hebert, Henrion, etc., were now to be met behind the scenes once frequented by crowds of elegant gentlemen. One evening, after Lainez, the singer, had sung a patriotic ode, a man, who had been talking upon the stage to the above chiefs of the Revolution went up to him and said good-humoredly: "Citizen, your ode is worth nothing. I know you did not write it, but I advise you, for the future, before offering the Nation such stupid trash, to show it to me; I will act as censor."—"Yes," observed one of the choristers present, "and our good-natured censor knows all about slashing and cutting." Lainez afterwards learned that his critic was the Executioner of Paris, who spent his spare time at the Opera. The affrighted artist then perceived the hidden meaning of the chorister's words.

After the Reign of Terror, a manager was again appointed. During the Consulate, the Grand Opera was placed under the supervision of the Prefect of the Palace. In 1807, the High Chamberlain was director of the Theatres and Picard manager, which he continued under Louis XVIII also. In 1821, Habeneck was manager under the Chief Intendant and Minister of the Royal Household, Count de Blacas. After the Revolution of July, the Opera was made a private undertaking, and M. Veron became manager. In 1835, he gave up his place to M. Duponchel, and retired a millionaire. (It was during his management that *Robert le Diable* and *Les Huguenots* were produced). After Duponchel came, in 1840, Leon Pillet, who, in seven years, contracted debts to the amount of 513,000 francs. Duponchel then again undertook the management with M. Nestor Roqueplan. The latter remained as sole-manager after the events of 1848.

On the establishment of the Empire, the Opera was once more placed under the control of the Minister of the Imperial Household. The last three "Imperial" managers have been: 1854, M. Crosnier; 1856, M. Alphonse Royer; and, 1862, M. Perrin, who is now the first private manager. Previously to 1789, the salaries of the principal singers amounted to 9,000 francs, and those of the dancers to 7,000; during the Revolution, they amounted to 20,000 and 15,000 with certain state-grants. Before 1789, a *figurante* received 700 francs, and during the Consulate, 1,300. In the time of Louis XVI., the orchestra cost 46,000 francs, and in that of Napoleon I., 132,000. At the present day, the first singers cost annually sums of 60,000, 80,000, 120,000, or 150,000 francs each. The other expenses, amounting before 1789 to a few hundred thousand francs, and during the first Empire to a million and a half, have now risen to four millions.